

Missal

**In Latin, illuminated manuscript on parchment with Hufnagelschrift musical notation
Northwestern Germany (likely Cologne), 1420**

iv (paper) + 319 + *iii* (paper) folios on parchment, plus two paper leaves, laid in, discontinuous early foliation in Roman numerals, center top margin, i-ccii in black beginning with the Temporale, and i-lxvii in red beginning with the Sanctorale, missing nine text leaves and possibly with additional leaves missing at end (collation i⁴ ii-xi¹² xii¹² [-9, following f. 132, uneven stub remains, but there is no loss of text] xiii-xiv¹² xv⁶⁺¹ [beginning f. 170, f. 171, inserted single leaf with miniature on the verso] xvi-xxiv¹² xxv⁶ [missing quire xxvi⁶ following f. 278, early foliation lix-lxiv] xxvii¹² [-1 and 2, early foliation lxx-lxvi, before f. 279, with loss of text] xxviii¹² [-1, with loss of text, before f. 289] xxix¹² xxx⁸ [ff. 312-319, structure uncertain, assembled from single leaves, 1-2, continue from quire xxix, 3, contemporary leaf, 4-8, 18th-century leaves]], no catchwords or signatures, ruled very lightly (usually indiscernibly), probably in ink, with the top two and bottom two horizontal rules full across and single vertical bounding lines (justification 268-260 x 200-192 mm.), copied in a formal Gothic book hand in two columns of 30 lines, many pages with Hufnagel musical notation on 4-line (occasionally 5-line) brown staves (with up to ten lines of text and staves), ff. 170-176v (Canon) (justification 275 x 198 mm.), copied in a larger gothic script in two columns of 23 lines, ff. 295-313v (Sequences), (justification 278 x 200 mm.), copied in a gothic script with 16 lines of text and 16 musical staves, red rubrics, majuscules stroked in red, elaborate cadel initials, 2-line red or blue initials, three larger red initials with decorative void spaces in the body of the initial and simple pen decoration, two 4-line parted red and blue initials with red and purple penwork, eight 5- to 6-line parted red and blue initials with pen decoration in purple and red, extending into penwork borders the length of the text or longer (initial f. 5 includes gold), one FULL-PAGE MINIATURE of the Crucifixion (f. 171v), described below, book block trimmed (margins remain rather generous, but the bottom half of the osculation crosses below the Canon miniature and on f. 174v have been trimmed away), varying amounts of wear visible, with some leaves heavily soiled and rubbed (abrading occasional text in the lower corners), some black stains or smudges, for example ff. 230v and 260v, some damage and excision of margins, often with early repairs, for example, f. 230, lower corner torn, f. 313, bottom margin replaced, f. 314, bottom margin missing (signs of missing repair). EARLY BINDING (FIFTEENTH CENTURY?) of brown leather over wooden boards with a pronounced bevel, two bosses remain, front cover, and two substantial decoratively etched brass catches (once fastened back to front), spine with four raised bands, binding is in very fragile state (revealing its structure), upper board with extensive worm damage, upper cover mostly torn away, spine cover missing at bottom and torn at the top, outer third of the back board is missing, although the leather is largely extant, metal repair along the spine, end papers creased or torn. Dimensions 340 x 260 mm.

A large, very handsome Missal that still retains its original full-page illumination of the Crucifixion by a Cologne artist following in the tradition of the Master of St. Veronica. Made for the Church of St. Severinus in Erpel on the Rhine, the date and circumstances of its origin are detailed in a lengthy note. This volume served the parishioners there for centuries, and almost every page includes evidence of these many years of use. Of particular interest to historians of the liturgy and medieval music are the numerous passages with musical notation, include an extensive section (19 folios) of Mass Sequences.

PROVENANCE

1. Written and illuminated in Germany in or around Cologne or the Middle Rhine region for the church of St. Severinus in Erpel in 1420; the manuscript includes two extensive notes that describe the date and circumstances of its production (the original note was copied on f. 176; it was then recopied somewhat later on f. 4v; see below for transcription and translation). Two men, town officials in Erpel, Henricus Kremer "clericus coniugatus," a married cleric, that is a cleric in minor orders (notaries, for example were often described in this way) and Teilmannus Werner, using rents and alms, arranged for this Missal to be written by Christianus, the rector of the chapel in Bruchhausen, for the church of St. Severinus in Erpel in 1420.

Based on stylistic evidence, the Crucifixion miniature in the Canon (f. 171v) may be attributed to Cologne (Gummlich, 2003, section 3, pp. 157-202; and see discussion below). It is painted on the verso of a single leaf, left blank on the recto, suggesting it was specially commissioned for this Missal from a professional workshop there, a practice which was quite common in the fifteenth century (it is also possible that a workshop may have had miniatures on single leaves available for sale), and we know that there were close ties between the Cathedral Chapter in Cologne and the church of St. Severinus in Erpel. However, since the scribe, Christian or Christianus, was the rector of the chapel in Bruchhausen, it is possible that our Missal was not copied in Cologne itself. Erpel is located on the Rhine, about 50 kilometers south of Cologne; Bruchhausen is only about three kilometers from Erpel. In the early fifteenth century, the chapel in Bruchhausen, later the parish church of St. John the Baptist, was a branch of the church in Erpel.

The Missal includes feasts in the Sanctorale reflecting local use: Lambert, bishop of Maastricht, Pantaleon (particularly venerated in Cologne), *Duorum Ewaldorum* (the two Ewalds), martyrs honored in Westphalia, who were buried in Cologne at St. Kunibert, Gereon of Cologne, and St. Kunibert.

2. Numerous corrections, both contemporary and later; other signs of use abound; this was in active use into the eighteenth century as shown by the note f. 160, top margin, "1727," added texts, and marginal annotations updating the liturgy (often including folio references). There is plenty of dirt and wear, and an interesting project would be an analysis of which portions of the text show most signs of use (the Canon as one would expect shows heavy signs of use, but other portions of the text do as well). Some of the Passion readings during Holy Week have been marked up with tiny neumes and stresses between the lines.
3. It was still at the church of St. Severinus in Erpel in 1891 when a Missal dated 1420 was included in an inventory of the church (correspondence, June, 2019). In 1940 it was described as at Erpel in Heinrich Neu, Hans Weigert, and Karl H. Wagner, *Die Kunstdenkmäler des Kreis Neuwied*. Correspondence between Hans Simon, the head of the church council in Erpel, and Joachim Haber in June 2019 states that the council could find no evidence that the manuscript was stolen from St. Severinus.
4. Back flyleaf, f. iii, calculations in pencil; three tickets from the Beethovenfest, Bonn in 1938, once used as place markers, now housed separately.

5. Front flyleaf, f. ii, handwritten Latin description in ink on paper including a transcription of the note on f. 176v about the manuscript's origin; inside front cover, in pencil, "155/16366/ [66914]/35 (circled)"; front flyleaf, f. iii, "1848" in pencil.

TEXT

ff. 1-4v, Settings of the Kyrie and Gloria, with musical notation; the final entry a much later addition;

f. 4v, Note describing the circumstances of commissioning of this Missal in 1420 on f. 176 (transcribed and translated below) recopied at the end of the previous text (likely a somewhat later addition, judging from the script);

ff. 5-162 [early foliation 1-158], Temporale from the first Sunday in Advent to the Vigil of Pentecost;

Christmas is followed by St. Stephen and the usual saints; Saturday in Passion Week concludes on f. 99, followed by seven blank lines, and then texts for the Palm Sunday Procession (no rubric), with noted antiphons, ff. 101-103, "Cum appropinquaret," "Cum audisset," "Ante sex dies," "Ceperunt omnes," "Occurunt turbe," "Ave rex noster," "Gloria laus," and "Pueri hebreorum," with the Mass beginning on f. 103v; Good Friday Sequence, "Dum fabricator mundi," ends bottom f. 128; f. 128v, col. a and top col. b were left blank (used for a much later scrawling note in pencil); most of column b, f. 137 and f. 137v, left blank; Easter introit begins on f. 138.

f. 162, Offertory prayers; [f. 162v, blank];

ff. 163-169, Noted Prefaces;

f. 169rv, [18th-century addition], *Missa de sancto Sebastiano in tempore pestis*, ...;

ff. 170-176v, Communicantes (for Christmas, Epiphany, Holy Thursday, Easter) and Canon, preceded by a full-page miniature, f. 171v, concluding with Credo on f. 176v; f. 171, added prayer on a folio originally left blank;

f. 176, [Copied in a formal script in col. b], incipit, "Anno domini M. CCCC. XX. Hunc librum presentem viri providi et honesti Henr[icus] Kremer clericus coniugatus et Tielmanus Weneri scabini in erpil prouisoires [redditivi?] spende ibidem conpaverunt et conscribi fecerunt per honestum virum dominum christianum rectorem capelle in broichusen ex redditibus superfluum et supermanentibus ultra elargicionem elemosinarum. In laudem dei omnipotentis beate marie uirginis et sanctissimi Seuerini episcopi patroni ecclesie in Erpil atque in salutem animarum omnium fidelium defunctorum a quibus dicciones redditus colligere. Quorum animae requiescant in pace. Amen";

Freely translated, it says: "In 1420, the wise and honest men, Henry Kremer, a married cleric, and Tielman Werner, town officials (or aldermen) in Erpel in charge of donations, arranged for this book to be written by the honest man Christian, the rector of the chapel in Bruchhausen,

from the payments of leftover rents and the abundance of alms. In praise of God almighty, the Virgin Mary and most holy bishop Severinus, patron of Erpel and for the salvation of the souls of all the faithful dead, may they rest in peace, Amen."

ff. 177-220v, [early foliation, 159-202v], Temporale, from Pentecost to the 25th Sunday following Pentecost;

ff. 221-274, [early foliation in red, 1-54], Sanctorale from Lucy (December 13) to Damasus (December 11);

Purification of the Virgin preceded by blessing of candles on ff. 228-229v, with three noted antiphons, "Ave gratia plena," "Adorna thalamum," "Responsum accepit symeon"; includes Pantaleon (28 July), Lawrence with vigil (very full), Helen (18 August), Lambert, bishop of Maastricht (17 September), Duorum Ewaldorum mm. (October 3), Gereon (10 October), and Kunibert (12 November).

ff. 274-275, [early foliation 54-55], Common of Saints from one apostle to virgins;

ff. 275v-278v, [early foliation, 56-58], Alleluia settings;

ff. 278v-280v, [early foliation, 58v, 67-68], Epistle and Gospel readings, missing eight leaves, now includes readings for saints, martyrs, confessors, and virgins;

ff. 281-288v, [early foliation, 69-73, 73bis, 74, 75], Masses for St. John the Apostle, Dedication of a Church, votive masses and prayers, [ending imperfectly];

f. 289rv, [early foliation, 77], Exorcism of Salt and Water, beginning imperfectly;

ff. 290-294, [no early foliation from here to the end], Masses for the Dead;

f. 294v, [Added sequence, not noted], incipit, "Virgini Mariae laudes intonant,..."; [followed in an 18th-century hand by *Suffragium de S. Sebastiano*, noted];

ff. 292-313v, [c. 45 Sequences, all noted, for feasts of the Temporale, Sanctorale, and Common of Saints, sometimes intermixed], incipit, "Grates nunc omnes ..."; *In galli cantu*, incipit, "Ave preclara maris stella ..."; *Ad summa missa*, incipit, "Natus ante secula dei ..."; continuing with St. Stephen, John evangelist, and so forth, ending imperfectly in *De sancta maria*, "Ave preclara maris stella ...";

f. 314rv, Mass for *Festum Lanceae et clavorum*;

ff. 315r-319v, [Noted Sequences, later addition, eighteenth century], *De Coloniensibus patronis*, incipit, "Gaude foelix Agrippina, ...," [including Saturninus, and Antoninus];

[Two folios laid in before the back pastedown, on paper, 18th century], *In festo sanctissimi nominis Iesu* ...; concluding with the Tractus, *In Missis votivis de sanctissimo Sacramento*.

ILLUSTRATION

One full-page Canon miniature of the Crucifixion with John and Mary, f. 171v (blank on recto).

Painted in shades of soft blue, green, and pink, the figures have delicate facial features and elegant hands with long fingers. Christ is very thin, and despite the drops of blood across his torso and legs and the large nails through his hands, this is an elegant and restrained, yet very sorrowful depiction of the Crucifixion, shown against a vibrant red tessellated ground, framed in gold. Overall in very good condition, albeit with some rubbing, gold flaking from frame, and dirt at the bottom; the parchment has become soft and pliable through use.

Stylistically, the artist of this Crucifixion miniature is following in the steps of the Cologne artist known as the Master of St. Veronica (active 1395-1415). The figure of Christ can be compared with a Crucifixion by this Master, datable c. 1400-1410, now in the Getty Museum, Los Angeles (MS Ludwig Folia 2, leaf 1, 83.MS.49.1.recto; Online Resources). The elongated figure of the emaciated Christ, with his very thin outstretched arms, uncomfortably crossed legs, and drooping head, are very similar in both paintings, as are the form of the halos, and the tessellated backgrounds. In the Crucifixion in the Kress Collection in the National Gallery of Art, Washington, D.C., and the Crucifixion in a portable triptych sold at Sotheby's in 2018, also by the St. Veronica Master, the figures of Mary, with her hands crossed on her breast, and of Christ present striking similarities with those figures in our manuscript (Online Resources).

The Master of Saint Veronica was one of the most important painters in Cologne at the end of the fourteenth and early fifteenth century, working in the style known as International Gothic. He is known primarily for his work in panel painting and takes his name from a painting of St. Veronica in Munich.

This stately example of a large Missal is notable since it survives with its original full-page illumination of the Crucifixion in the Canon. Missals, the central book for Christian worship in the Middle Ages, were often used until they were completely worn out and are therefore somewhat less common than other liturgical volumes. When they do survive, they are often missing their Crucifixion image. Made for the Church of St. Severinus in Erpel on the Rhine, the date and circumstances of its origin are detailed in a lengthy note. This volume served the parishioners there for centuries, and almost every page includes evidence of these many years of use.

Of particular interest to historians of the liturgy and medieval music are the numerous passages with musical notation (here Hufnagelschrift, so called from the shape of the notes that resemble horseshoe nails), including an extensive section (19 folios) of Mass Sequences. Mass Sequences, liturgical poems set to music that were sung after the Alleluia during the Mass, were an important genre during the Middle Ages, when many were composed (cf. Iverson, 2010). All but five Mass Sequences were eliminated from the Mass by the liturgical reforms mandated by the Council of Trent in the sixteenth century.

LITERATURE

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ONLINE RESOURCES

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Thurston, Herbert. "Missal," in *The Catholic Encyclopedia*, vol. 10, New York, 1911.

<http://www.newadvent.org/cathen/10354c.htm>

Church of St. Severinus, Erpel

<http://www.herrlichkeit-erpel.de/sehenswuerdigkeiten/pfarrkirche/>

Crucifixion by the Master of St. Veronica, Los Angeles, Getty Museum

<http://www.getty.edu/art/collection/objects/105140/master-of-st-veronica-the-crucifixion-german-about-1400-1410/>

Master of St. Veronica, *Crucifixion*, Washington, D.C., National Gallery of Art, Kress Collection Catalogue K2000

<https://kress.nga.gov/Detail/objects/2121>

Triptych by the Master of St. Veronica, Sotheby's, December 5, 2018, lot 6

<https://www.sothebys.com/en/auctions/ecatalogue/2018/old-masters-evening-118036/lot.6.html>

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